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86, Newgate Street, London, E.C.

VOL. XVI., No. 181.]

JANUARY 1, 1886.

PRICE 2d.; PER POST, 2½d.

### THE YEAR 1885.

THE "rolling seasons have once more entered upon a new course," and the occasion of the commencement of a new nominal year may be taken as the point for a retrospect of the past. Since the last record upon a like occasion at the beginning of the year now ended, many events have occurred which may be regarded as more or less important, as indicating both the change of old opinions and the initiation of new. One of the most noteworthy matters has been the last dying struggles of Italian opera in England. It was at first asserted that nothing of the kind would be heard during the season, the only truth in the assertion being based upon the fact that the Royal Italian Opera Company, Limited, had decided not to carry on an undertaking under conditions that were unproductive of profit. At the last moment, however, Mr. Mapleson came to the rescue, and opened Covent Garden with a series of representations, in which Madame Adelina Patti appeared, supported by a company whose qualifications appeared to be chiefly their willingness to take modest salaries and to sing small in proportion.

Opera in English, on the other hand, under the direction of M. Carl Rosa, at Drury Lane Theatre, enjoyed no small measure of success. The production of *Nadeshda*, by Arthur Goring Thomas, and of the *Manon* of Massenet, marked the season with interest; and if in one instance only a new work has been added to the scanty *répertoire* of English operas, then something has been done in the present for the future. The day must surely come when the British nation will demand a series of musical performances in the vernacular, as other nations have; and Italian opera, which may continue to be fashionable, will be restricted in its area and exercise, like other fashionable things.

The best patronised form of opera is that of the Gilbert-and-Sullivan type; and *The Mikado*, which

was the latest production of this combination, still draws people who have grown accustomed to this artificial type of entertainment, which adds much to the profits of the producers, but very little to art.

The belief in the possibility of the fortune-producing quality of opera, whether "seria" or "buffa," has induced many to speculate their money in productions of both kinds. Mr. S. Hayes opened Her Majesty's Theatre for a day or two without proper scenery, costumes, and like needful preparations, but he did not succeed. The beautifully fitted-up Empire Theatre, in Leicester Square, saw the production of a piece called *The Lady of the Locket*, in which everything that could be done in the way of mounting was done, but still the public did not come, and so she did not succeed.

Herr Franke issued a prospectus for a series of operas in German, but not receiving sufficient encouragement in the way of the guarantee fund he asked for, the scheme was abandoned. It is true that he only promised a series of performances of *Tristan and Isolde*, and there is, unfortunately, not a public large enough among the admirers of that opera to reward him for so glorious an enterprise. The advantage to art which was expected from this business was suspended for awhile; and the advantage to musical art in general which was promised to arise out of the Exhibition of Inventions and Music does not seem to have followed in the degree anticipated.

Trade has been dull, and art, dependent upon trade, cannot lift up her head, weary with waiting for recognition.

The Exhibition has been well patronised as a show place; and other show places, not having been fortunate enough to secure more than the scantiest measure of public support, have drooped, if not died. The Albert Palace, which was opened in May, with the intention of making music a prominent feature, did so for a time; but the original plans became

modified; the daily orchestral performances were discontinued; and instrumental music was represented only by a brass band and the famous organ belonging to the place. Concerts of a popular character have been given from time to time, with the help of the excellent choir, trained and conducted by Mr. A. J. Caldicott, who has also furnished some of the most successful pieces of music for the little dramas produced with so much acceptance by the German Reed Company. Mr. Sims Reeves has sung several times at the Albert Palace, and although his voice has lost its pristine power, his artistic skill remains unimpaired, and his power of attracting and pleasing the public is still as great as ever.

Of the entertainments at the Alexandra Palace nothing need be said; but at the Crystal Palace there has been much that has been commendable. The Saturday concerts have been carried on in the like spirit for which they became famous; but, whether the public has grown fickle, or from whatever cause, the patronage of these concerts has fallen off, and the vast crowds which at one time flocked to the building on Saturday afternoon are now represented by a "faithful few" only. The Handel Festival, which was held in June in consideration of the year being the two-hundredth anniversary of the birth of Handel, was in every way memorable. Mr. August Manns, who succeeded Sir Michael Costa as conductor, proved himself to be in every way efficient and helpful, and as his direction of the choral and instrumental forces was most commendable, the artistic success of the festival was fully secured.

Further commemorations of Handel and Bach were held in Westminster Abbey, at St. James's Hall, and at the Royal Albert Hall by the Handel and Bach Societies. Among other noteworthy features of the past season may be mentioned the production of Wagner's *Farsifal* by the Royal Albert Choral Society. The performance considerably enhanced the reputation of the body, but the lack of interest in the music and its absolute unfitness for dissociation with scenic surroundings made it a failure in the concert-room. The society also gave Mackenzie's *Rose of Sharon*, Gounod's *Redemption, Mors et Vita*, and Berlioz's *Faust* in an excellent manner, and before large audiences. *The Rose of Sharon* was also given by the new society called Novello's Oratorio Concerts, which have their *locus in quo* in St. James's Hall, and Mr. Mackenzie for their conductor. There is a fine band and an excellent chorus, and the spirit which is evinced in the character of the work already done raises high hopes for the future. *Mors et Vita* was also performed by this society, but, unfortunately, the work does not contain any of the elements which are looked for by the public in things of its kind.

Of the other choral bodies whose performances have marked with distinction the season now ended, the barest mention of their labours must suffice. Mr. Henry Leslie recalled the scattered members of his once famous choir, and, with their aid and some additional help, succeeded in forming a choir on the

old lines. Mr. Geaussen, whose choir gave Mackenzie's *Jason*, and other works, including Dvorák's "Patriotic Hymn," presented his choir in an immature condition, so that the full results of his musical training could not be ascertained.

The London Musical Society, directed by Mr. J. Barnby, produced a number of comparatively unknown yet interesting works at their two concerts.

Several of the suburban musical societies, such as the Hackney Choral Association, and others in the north, south, east, and west, have shown their powers in the concerts given from time to time, and in their courage in competing for the prizes at the choral competitions at the Royal Albert Hall in connection with the Inventions Exhibition.

The Sacred Harmonic Society, revived and vigorous, with Mr. W. H. Cummings as sole conductor, as well as trainer, of the choir, has opened its campaign with promise; and instrumental music has had in the establishment of the Brinsmead Symphony Concerts like advantages with vocal in appealing to the favourable consideration of the public. Four of these concerts have been given during the months of November and December under the conductorship of Mr. George Mount and Mr. Wilhelm Ganz. Some very interesting works have been given, including Berlioz's *Symphonie Fantastique* "Episode de la vie d'un Artiste," and a Concerto for Pianoforte, for which the prize of thirty guineas was awarded by Mr. W. G. Cusins, the judge, to Mr. Oliver King, whose work was in every way worthy of the distinction. The promoters of these concerts have done something for the encouragement of native art, while others more firmly established have left it shivering in the cold. The Monday and Saturday Popular Concerts have this season been more successful than ever. They have been deprived of the services of Signor Piatti by his unfortunate accident, but they have gone on nevertheless, and although the programmes show no departure from the old lines of preference for all compositions but those by native musicians, a fashionable audience still supports these concerts.

The academies of music have been doing good work, and some of the pupils have earned distinction at the concerts given occasionally by the several bodies.

The festivals at Birmingham, Bristol, and Hereford brought forward several new works, the best of which have been repeated in London and elsewhere; and if the season has not been remarkably eventful, it has, anyhow, perhaps, not shown distinct retrogression in art matters.

It is pleasing to find that native art has been allowed to speak, and has proved satisfactorily that she has something to say worth the listening to, and this may be taken as an encouragement, if not as an incentive, to further efforts. Englishmen are not only heard by their own countrymen, but they are also accorded an honourable place abroad, and so "hope which springs eternal in the human breast" may rise "triumphant in the poet's heart."

The obituary list, the skeleton at our feast, comprises many valued and well-remembered names. Sir Julius Benedict, Madame Sainton Dolby, Brinley Richards, James William Davison, and his friend William Henry Holmes, Mrs. Meadows White (Alice Mary Smith), Mr. Handel Gear, well known as a singer and vocal teacher; Miss Elizabeth Philp, the composer of a number of charming songs; Mr. George Watts, of Brighton, a famous *entrepreneur*; Mr. Wellington Guernsey, the author of a number of songs which have been set to music by the best composers of the day; Dr. Damrosch, of New York; Frank Abt, who died at Wiesbaden; Dr. Ferdinand Hiller, the friend of Mendelssohn, and others less known to fame, whose work will not perish with them, have all swelled the ranks of the immortals, after having done their duty while on earth.

### BALZAC ON MUSIC AND MUSICIANS.

By FR. NIECKS.

IN recent years the relations of literary men to the musical art have often been made the subject of investigation—as examples, I may mention Edmond van der Straaten's "Voltaire Musicien" (Paris: J. Baur), A. Jansen's "Jean Jacques Rousseau als Musiker" (Berlin: G. Reimer), and F. Hiller's "Goethe's Musikalisches Leben" (Köln: Du Mont-Schauberg). Among the cultivators of pure literature in this century, few, if any, have paid more attention to music, and, on the whole, have discoursed more rationally and happily on it, than Balzac.

Honoré de Balzac, born at Tours on May 16, 1799, was one of the brightest stars in the galaxy of literary genius which illustrated France in the second quarter of this century. But he was not only the contemporary of the poets—taking the word in its widest meaning—Victor Hugo, Théophile Gautier, Alfred Musset, and George Sand, but also of the musicians Meyerbeer, Liszt, and Chopin, who, though not Frenchmen by birth, were yet to a greater or less extent citizens of the Parisian art-world. Nor must we forget that it was at this time that Habeneck's propaganda for Beethoven received a new impetus by the foundation (in 1828) of the Société des Concerts du Conservatoire.

On account of his universality of interest and minuteness of knowledge, Balzac has been called the Shakespeare of the nineteenth century. For the same reason Louis Pagnerre, in an article which appeared some time ago in *L'Art Musical*, describes the novelist's works as an "encyclopædia." Mme. de Surville, Balzac's sister, relates that she once found his book "César Birotteau" in the office of a lawyer in Paris. "It was placed on the shelves," she writes, "along with standard works on the law of bankruptcy." This, however, does not prove much, seeing that Balzac was for several years in a lawyer's office, and almost all his life actually a bankrupt or on the verge of bankruptcy. With regard to music, his position was very different. Rousseau, although not a great musician, had a

practical and theoretical knowledge of the art sufficient to enable him to influence his age and the history of music both by his compositions and his writings, more especially by his *intermède*, "Le Devin du Village," his melodrama, "Pigmalion," his "Dictionnaire de Musique," and his "Lettre sur la Musique française." Balzac, on the other hand, neither received instruction in the practice and theory of music, nor remedied this educational deficiency by self-tuition. How, then, did he manage to succeed in writing on matters musical generally so sensibly, often so suggestively, and sometimes so technically? Before I try to solve this problem, a few words about Balzac's character will not be out of place.

Genius has been defined as a species of insanity. Schopenhauer held that the kinship between genius (*Genialität*) and madness rested on their lack of perception of the relation of things. These utterances occur to one's mind when thinking of the man Balzac, in whom wisdom and foolishness, earnestness and puerility, strength and weakness, were curiously blended. In his letters are to be found some noteworthy confessions and excuses bearing on these apparently irreconcilable contrasts. To an unknown female correspondent, who goes by the name of Louise, he writes, in 1836 or 1837:—

"I am exacting, suspicious, wilful, capricious; you would never be able to obey my caprices, which are, mind you, nevertheless, very logical thoughts, and not in the least fantastical; for what seems caprice to those who have no imagination seems to me the reasoning of the heart."

And to Mme. Hanska, who, twelve years afterwards, four months before his death, became his wife, he writes on January 20, 1838:—

"Whilst my strength and faculties are night and day at their full stretch to invent, to write, to execute, to recollect, to describe—whilst with slow and painful, often wounded, wings I am traversing the moral fields of literary creation—how can I at the same time be occupied with material things? When Napoleon was at Essling he was not in Spain. In order never to be deceived in life, in love, in friendship, in business, in relations of all kinds, dear Countess, recluse and solitary, it would be necessary to attend to nothing else, to be purely and simply a man of the world, a man of business, a financier."

A man of business Balzac, in a certain sense, assuredly was, for he understood very well how to make advantageous bargains with his publishers. But no one who knows anything about his life will for a moment suspect him of having been a financier. He could be occasionally penny-wise, but as a rule, was pound-foolish. One day he might save a few *sous* by living on milk and bread, and the next day he would spend thousands of francs for a picture, some nick-nack, new silk hangings for his rooms, or some other superfluity which he persuaded himself to be a necessary. The tragi-comedy of his life was that he thought himself always on the point of paying off his debts, but somehow never succeeded in freeing himself from this



incubus. Were his talent for contracting new debts before paying the old ones not known, it would be difficult to account for this failure, as he worked hard, and was well paid for his work. Speaking of his work, it is impossible to omit mentioning his conscientiousness and curious method. His creations did not issue from his head, as Minerva from Jupiter's, in the fullness of completion. The manuscript he sent to press was often but a mere skeleton, to which flesh, blood, and colour was gradually given as the proofs came in, of which he required many—twelve, and even more. Also when new editions were published, he unwearyingly resumed his corrections and emendations.

Of all those who have essayed their power of limning, none has more pithily and truthfully portrayed this strangest of strange personalities than his friend George Sand:—"Puérile and powerful," she says in speaking of the Balzac of the first years of their acquaintanceship, "always envious of a nickname, and never jealous of a glory, sincere unto modesty, boastful unto swaggering, confiding in himself and in others, very expansive, very good-natured and foolish [*très bon et très fou*], with a sanctuary of inner reason, into which he retired in order to rule everything in his work, a cynic in his chastity, intoxicated while drinking water, intemperate as regards work and sober as regards other passions, positive and romantic in equal excess, credulous and sceptical, full of contrasts and of mystery—such was Balzac, as yet young, already inexplicable for any one who tired of the too-constant study of him to which he condemned his friends, and which did not seem as yet to all so interesting as it really was."

Whether Balzac's works are moral or immoral, whether he was "the colossus of contemporary literature," "the Christ of modern art," or a writer, not without talent, but without taste and without insight below the surface of things, are questions with which we are not here concerned. No doubt the truth lies somewhere between these two extreme assertions.

Having got over these preliminaries, we will see what can be learned of Balzac's connection with the musical art from his letters and elsewhere. Mme. de Surville says, in her memoirs of her brother:—"He used [as a little child] for hours together to scrape the strings of a little red violin. His face, radiant with delight, showed that he, at least, felt that he was listening to melodies. He was much astonished whenever I entreated him to put an end to this music, which would have set Mouche [their grandparents' dog] howling. 'You do not understand how beautiful it is,' he would reply."

When Balzac had given up the law and applied himself to the cultivation of literature, one of his earliest projects was closely allied with music:—

"I have entirely abandoned my comic opera," he writes in 1817 to his sister; "I should not have been able in my garret to find a composer. I ought not either to write for the taste of the moment, but follow the example of Racine and Corneille, and work as they have done, for posterity. . . . The second act was feeble, and the first

act would have been too brilliant for music; and, when reflecting for reflection's sake, I prefer to reflect upon 'Cromwell' [a tragedy on which he was at work at that time].

In these early letters to his sister Laura, whom on one occasion he addresses as "Laura = Dussek = Grétry = Balzac," there are two musical allusions perhaps worth quoting. One of them is that

"He does not even know how to keep out the wind, which whistles through the door and the window like Tulou\* through his flute, but not so pleasantly."

The second runs thus:—

"Are you still working at your piano? I must tell you that we are making economies in order to have one here. When my mother and you come to see me you will find one installed, and 'Rousseau's Dream'† shall be heard in my garret, where dreams are much needed."

Balzac's musical education consisted in hearing good music—resumed itself, in fact, in the development of good taste. The places where he went to school were the Théâtre-Italien, the Opéra, and the concerts of the Conservatoire. From the following remarks it would, however, appear that his studies were by no means laborious:—"Do not believe any evil of me," he writes, in 1831, to the Duchess of Abrantès; "say to yourself, 'He is working night and day,' and wonder only at one thing—that you have not yet heard of my death. I am going to digest my dinner at the Opéra, or at the Italiens. These form my sole diversion, because there I need neither think nor talk; I have only to look and to listen. Even there I go only occasionally."

Then he went also to private houses where good music was to be heard. After a little idleness in the last month, he writes, on January 20, 1838, to Mme. Hanska:—

"After going two or three times to the 'Italiens,' as often to 'La Belgioso,' and sometimes to 'Le Visconti' (to speak in the Italian fashion), after having had enough and too much of this society, I feel happy to quit it, and again to set to work at my fifteen hours a day."

Indeed, when Balzac had set to work in earnest, and was not idling, visits to the theatres and salons were impossibilities, as the reader may see from the following passage in a letter addressed, on May 26, 1833, to Mme. Zulma Carraud:—

"I must tell you I am buried under a mountain of work. My life alternates mechanically: I go to bed at six or seven in the evening, like the fowls; at one in the morning I am awakened, and I work till eight; at eight o'clock I sleep again for an hour and a half; then I take some slight refreshment and a cup of pure coffee; and then I put myself once more in harness, and work till

\* Jean Louis Tulou (1786—1865), one of the most famous flautists, professor at the Paris Conservatoire, and member of the orchestra—first, of the Théâtre-Italien, and afterwards of the Opéra.

† "An Air with Variations," for the pianoforte, by J. B. Cramer, at that time (1819) very popular; that is to say, the editor of Balzac's letters thinks that this is the piece alluded to. But a passage in "Ursule Mirouet" would lead one to think otherwise:—"Le Songe de Rousseau," the piece chosen by Ursule, a composition of Hérold's youth, is moreover not wanting in a certain profundity which can be developed in the execution; she threw into it the feelings which agitated her, and justified well the title of *Caprice* which this fragment bears." I regret my inability to clear up the point.



four in the afternoon. Then I receive visitors, take a bath, or go out; and after dinner I go to bed. This is the life I must lead for some months to come, if I would not be overwhelmed by my liabilities."

The passage which I am now going to quote—it is from a letter to Mme. Hanska, dated May 20, 1838—cannot but be interesting to all who like to read about famous artists:—

If I were so fortunate as to be loved by some woman, who would share her life with me, I would hide myself on the banks of the Arno; but after all, in spite of the romances of George Sand—and mine—it is rare to meet with a Madame d'Agoult, who runs about the world with Liszt, a Madame Dudevant, who has a separation *de corps et de biens*, and a Prince Porcia, with immense revenues, which permit him to live where he likes. I am poor; I work like a convict; I cannot say to my Arabella (see the 'Lettres d'un Voyageur\*'): 'Come to Vienna; three concerts will make us ten thousand francs. Let us go to St. Petersburg; the keys of my piano will give us a palace!' I cannot quit this insulting Paris, with its libraries, and its printing-machines; I must have twelve hours of stupefying work every day; I am in debt, and debt is a mistress who loves me a little too well. I cannot send her away; she puts herself between me and love, and friendship, and peace, and idleness, and every pleasure. This fate is too ugly to share with any one, even my enemies."

But how did Balzac proceed in writing about musical matters? Very differently from what it is the wont of novelists to do.

"To-morrow (Tuesday, March 21) I set to work to finish 'Massimilla Doni'; it exactly musics my study. I have engaged a good old German musician to come and play Rossini's *Mosé* over and over again to me."

Of this good old German musician we learn more from the dedication which Balzac prefixed to the above-named tale. The other work therein alluded to is "Gambara":—

#### "TO JACQUES STRUNZ.

"MY DEAR STRUNZ,—It would be ungrateful not to attach your name to one of the two works which I should not have been able to write without your patient complaisance and kind attentions. Look, therefore, upon this as a testimony of my grateful friendship for the courage with which you have tried, perhaps without success, to initiate me in the profundities of musical science. At any rate, you will have taught me what difficulties and labours genius conceals in those poems which are for us the source of divine delights. You have also procured me more than once the little amusement of laughing at the cost of more than one pretended connoisseur. Some, suspecting neither the advice I owe to one of the best critics of musical works, nor your conscientious assistance, have taxed me with ignorance. Have I perhaps been the most faithless secretary? If this were the case, I shall certainly be a treacherous translator [*traître traducteur*] without knowing it, and nevertheless I wish to be always able to call myself one of your friends."

Jacques Strunz was not a man of whom the world has taken much notice. Were it not for the author of the "Biographie Universelle des Musiciens," we should

look in vain in biographical dictionaries for information concerning him. And yet Fétis, who knew Strunz personally, thought him a man of talent, well brought up, modest, full of amenity in his social relations, and meriting a better fate than was his share. Strunz was born in 1783, at Pappenheim, in Bavaria. He had for his teachers—first, Metzger, and afterwards Winter, of Munich. In 1800 he came to France, where he became bandmaster in the army, and having before long to leave the service on account of insubordination, he settled for a time at Antwerp. Here and in Paris he composed operas and other works. Subsequently he travelled and sojourned in Spain, Egypt, and Asia, returning to Paris in 1831. There, however, fortune never smiled upon him. Indeed, whenever he was appointed conductor at a theatre, or composed a work for one, that establishment was sure to go to wreck and ruin, and by no fault of his, for his works were often artistically successful and generally appreciated. Such was at times the pressure of circumstances, that on two occasions he was obliged to accept the post of "*chef du bureau de copie*" at the Opéra-Comique. At last, however, Fortune seems to have forgotten her grudge, or to have got ashamed of her persecution; at any rate, in 1849, Fétis found Strunz in Munich, an inheritance having enabled him to live there in easy retirement. The curious will find in the work of the Belgian *savant* a list of Strunz's printed compositions, which consist mainly of chamber works.

Before turning our attention to the emphatically musical tales of Balzac—namely, "Gambara," and "Massimilla Doni"—we will cull some of the most interesting sayings from his other works. First let us look into the novel "Ursule Mirouet":—

"The more beautiful music is, the less it is relished by the ignorant."

"I can never play before people who do not understand music," said Ursule."

"The feelings, in richly-organised persons, can develop themselves only in a friendly sphere [*sphère amie*], said the vicar of Nemours. Just as the priest cannot bless in the presence of the evil spirit, as the chestnut tree dies in rich soil, so a musician of genius experiences an internal defeat when he is surrounded by ignorant people. In the arts we must receive from the souls which serve as a *milieu* to our soul as much strength as we communicate to them. This axiom, which governs the human affections, has dictated the proverbs:—'When you are at Rome, you must do as they do at Rome' [*Il faut hurler avec les loups*]; 'Birds of a feather flock together' [*Qui se ressemble s'assemble*]. But the sufferings which you must have experienced attack only tender and delicate natures."

"It happens often that a piece poor in itself, but well performed by a young girl under the sway of a profound feeling, makes a deeper impression than a grand overture splendidly executed by a clever orchestra. There is in every music, besides the thought of the composer, the soul of the performer, who, by a privilege belonging only to this art, can give sense and poetry to phrases of no great value. Chopin proves in our day for the thankless piano the truth of this fact, already demonstrated by Paganini for the violin. This beautiful genius is less a

\* By George Sand.

musician than a soul which makes itself felt, and which would communicate itself by any kind of music, even by simple chords. By her sublime and perilous organisation Ursule belonged to this rare school of genius. . . ."

"Savinien penetrated, then, into this delightful realm, carried away by this heart, which, in order to interpret itself, borrowed the power of the sole art which speaks to thought by thought itself, without the help of word, colours, or form."

(To be continued.)

#### ROYAL MUSICIANS.

To say that music is the most universal of the arts is to utter a truism; but there is no harm in occasionally reasserting the fact. No other art has in so great a measure captivated the minds of high and low. The peasant's daily toil is sweetened by music, and it beguiles the leisure of the wealthy and great. Royal authors, painters, and sculptors may be found, but royal musicians will outnumber them all combined; and, granted sufficient zeal and research be forthcoming, there would be little difficulty in tracing an almost unbroken succession of such from the time of King David to the present day. Not only in point of time, but also of place, the same remark will hold good. From every quarter of the globe they come, as well as from every age.

As "holiday reading," I proceed to a brief and imperfect sketch to support this statement.

It is needless to dwell upon the story of the "sweet singer of Israel," so I will at once enter upon other examples. As "all roads lead to Rome," so all chronology seems to hark back to Egypt. In Mr. William Chappell's "History of Music," Vol. I. (all, alas! that has been published), p. 1399, is a caricature drawing of a quartet concert at the court of Rameses III., the king himself represented as a royal lion playing upon the lyre. This is a satirical sketch, and does not actually imply that Rameses was a musician, although evidence is general that the Egyptian monarchs were fosterers of music. Naumann\* says:—In one of the islands of the Upper Nile, Brugsch found the following inscription: "Erpa-He the Great, Prince of Kusch, and singer to his lord Amon," one proof, at any rate, that royal princes were to be found among musical executants. Turning to Asia, we find the Chinese emperor Tschun, the inventor of the instrument called the *king* (different-sized stones suspended, and struck with a wooden mallet); and another emperor, Kang-Hi, not only founding a musical academy, but inventing melodies. Among Orientals, we find the Turkish prince Cantemir the first to apply notes to his native airs. He dedicated a book of such to Achmet II. Osman Effendi brought music to great perfection under Mahomet IV. The Lydian king Chorebus is said to have added a fifth string to the lyre; but this is not necessarily to be taken in a literal sense, for Mr. Chappell has shown that the saying, "adding a new string to the lyre," was often an idiom for having introduced some approved novelty into the arts of poetry and music. We find a Greek prince, Ypsilante, figuring as a composer in 1825. Coming next to the Romans, the example of Nero at once suggests itself. There is no need to repeat the well-known stories of this monster in human shape. Caligula had a fondness for dancing and singing, and an inconvenient practice of summoning his courtiers at dead of night to witness his performances. Vespasian was a patron of musicians; Titus both sang and played with taste, as did Hadrian. Heliogabalus was a dancer, singer,

and *tuba* player (I need hardly remind the reader that *tuba* was the Roman name for *trumpet*); and Marcus Antoninus was educated in music. Approaching nearer modern times, we find Anlaf, the Danish king, emulating the exploits of our own great Alfred; a Saxon is reported to have done a similar thing against the Britons four centuries earlier. The neighbouring country of Sweden affords royal musicians in the persons of Oscar I. and II., the former of whom, when Crown Prince, completed an opera entitled *Ryno*, the appellation provoking some small jokes at the time—1834. Songs by Prince Gustav of Sweden were sung in London in 1883. Russia furnishes the princes Radziwill, Galitzin, and others; and in our own day Prince Troubetzkoi, a ballet composer, and Princess Bieloselska, a distinguished soprano vocalist. A genuine musician and composer was the Polish prince Poniatowski (1816—1873). As to royal musicians in Germany, their name is legion. Frederick the Great needs only mention; his doings are familiar enough to all. Prince Louis Ferdinand is also well known as a composer. An opera, *La Nascità del Sole*, by the King of Saxony, was performed at Dresden in 1828. The late King of Hanover and the present Empress of Germany are numbered among royal composers. Leopold I. of Austria (1658—1705) was a composer and an accomplished musician; a later ruler, Franz I. (—1832) was a violinist. Leopold I. of Belgium was a musician, as is the present King of Holland.

France supplies a long list of royal musicians, from the days of Robert of Anjou (—1031) down to the late Prince Imperial—if, in the latter instance, gossip be true. Mention need only be made of the troubadour king, Thibaut IV., and of Louis XIII. It appears that the popular gavotte, so generally ascribed to the last-named, is part of a ballet, and is really the composition of Bal-thazarini.\*

Ferdinand IV. of Naples was a performer on the *ghironda* (an instrument I am unable to identify), and Ferrari† tells of an amusing interview between the prince and Mariotti, the trombone player. Alfonso III. (the Wise) of Spain was a composer, and a song of his was performed at Louvain in 1883. Charles IV. was so great a devotee that he had quartet practices every morning at six o'clock. One king of Portugal, at least, Juan IV. (1604—1656), joined the ranks of musical composers. I have left our own country to the last, but before treating of native genius in such exalted social rank, will allude to the solitary instance (to my knowledge) from America, to justify my assertion of royal musicians being found in all quarters of the globe.

Dom Pedro I., Emperor of Brazil, was by birth a Portuguese; but of his history it is not my intention to treat. His life was almost one of ceaseless warfare, and he died in 1834, just before completing his thirty-sixth year. He found time during all the tumult of his reign to devote to his favourite art, and produced masses, orchestral pieces, and music of nearly every kind. He conducted one of his overtures at Paris, in 1829. A curious story (on the authority of a Brazilian newspaper) is told of one of his compositions. At the commencement of the last war between the Brazilians and the Buenos Ayreans (1831?) the emperor composed a triumphal march, which, when completed, he sent to the commander of his troops, ordering it to be played on the occasion of the first victory they might gain. Unluckily, however, his troops sustained so severe a defeat at Ituzaingo, by the sudden advance of the enemy, that they lost all their baggage,

\* "History of Music," p. 34 (Cassell & Co.).

\* *Musikalisches Wochenblatt*, 1883, p. 53.

† "Aneddotti piacevole," &c., 1828.

not excepting that of the general-in-chief, among which was the royal composition in question. It thus fell into the hands of the enemy, and has become part of their national music.\*

Arriving at last at our own land, it will be found that we have contributed a full share to the list of royal musicians. Indeed, the mere record of their names would take up all the remaining space at my disposal. Alfred the Great is, perhaps, the earliest in point of date. Richard "of the lion heart" was both poet and musician. Edward I. was a great patron of minstrels and harpers. Henry VIII. may be judged by music still extant; his daughter Elizabeth was, as every one knows, a skilful executant; and Edward VI. was a good musician. Charles I. was a pupil of the Italianised Englishman Coperario, and played fairly well upon the *Viola da Gamba*. His son, Charles II., was greatly addicted to music, if not himself accomplished in the art. George I. presented an organ to the church of St. Martin's-in-the-Fields, of which parish he was once churchwarden. Of George III. and his family, it must suffice to say that they were all more or less adroit performers, and, in several instances, composers.

The late Prince Consort composed a great many songs, and a cantata, "Invocation to Harmony," performed at the Birmingham Festival of 1849, and again in 1855. A complete collection of his works was published by Metzler & Co. in 1882. Of the present members of the royal family, six have given evidence of musical talent, and appeared in public either as pianists, singers, or composers.

Herr Wilhelm Tappert gives an account of a song composed by James V. of Scotland.†

Ireland is said to have had a bardic prince as early as 1000 B.C. This was Amergin, brother of Heber and Heremon, the first princes of the Milesian race. Cormac, King of Ulster, who united in his own person the pontifical and royal dignities, was a poet and musician; and "Brian the Brave" was passionately devoted to music.

Wales boasts her Cadwallader, founder (?) of the *Eisteddfodau*, and Prince Gruffudd ab Cynan, an ardent cultivator of the divine art in the eleventh century. But, as I am not an antiquarian, it will be safer for me to lose before entering upon dangerous ground. I trust I have given evidence sufficient to prove the statements with which I set out.

STEPHEN S. STRATTON.

## CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

(Continued from Vol. XV., page 272.)

### ENGLISH COMPOSERS OF SACRED MUSIC.

*The House of Lancaster—Henry IV., Henry V., Henry VI.*  
1399—1461.

About 1400—1458. DUNSTABLE (DUNSTAPLE), JOHN; b. in Scotland, d. in London; he is buried in St. Stephen, Walbrook. Contemporary of Dufay and Binchois. According to Tinctoris (1446—1511) Dunstable may be regarded as one of the fathers of counterpoint. A 3 part "Veni, Sancte Spiritus," of Dunstable has been published by Franchinus Gafuri (1451—1522). See also Morelot, "De la Musique du XV. Siècle," Paris, 1856, and Ambros' History, II. 535.

About 1440—1509. DYGON, JOHN; b. (?), d. (?). Composer of motets.

### 1455. Commencement of the Civil Wars.

Henry VII. 1485—1509.

The most celebrated masters of counterpoint from 1400—1550 were:—

TUNSTADE, SIMON; b. at Norwich. He was a Franciscan. His writings on music are said to be in the University Library of Oxford (?).

STEWART, WILLIAM. Information wanting.

TURGES, EDMUND; b. 1450—(?). He was a contributor to the Fayrfax MS. (British Museum).

TUTOR (?).

BANESTER, GILBERT; b. about 1450 (?), d. about 1490. See Fayrfax MS. (British Museum).

DAVY, RICHARD. (No information to be found.)

CORNISH (CORNYSHE), WILLIAM; b. (where?) about 1450, d. (?) about 1525. Master of the children of the Chapel Royal. For further information see Grove's Dictionary, I., 404—5.

14 (?)—1511. FAYRFAX, ROBERT (DR.); b. at Bayford (Hertford), d. at St. Alban's. 1504, Mus. Doc. of Cambridge; 1511, of Oxford. Composer of anthems, &c. See Hawkins, II., 516; Busby, I., 496.

Henry VIII. reigned from 1509 till 1547.

1520—1585. TALLYS, THOMAS (also TALYS, TALLIS); b. (where?), d. 1585, and is buried in the chancel of the Greenwich parish church. As chorister, pupil of Thomas Mulliner (not certain); teacher of William Byrd. Composer of many motets, litanies, &c. See Hawkins, Burney; also the collections of Prince de la Moskowa, Weeber, Cicocki, and others. Compare also the full cathedral service composed by Thomas Tallis, edited by Rimbault. London: Dalmaine (Novello?).

About 1525. TAVERNAR (or TAVERNER), JOHN. Organist at Boston; 1530 (?), organist of Cardinal (now Christ) Church College, Oxford. See, for specimens of his church music, Burney, II., 557 and 560; Hawkins, II., 513; Busby, I., 502.

1526 (?)—1580. FARRANT, RICHARD; b. in London, d. at Windsor (?). Master of the children of St. George's Chapel, Windsor; 1569, reappointed Gentleman of the Chapel Royal. Composer of much-admired services. See Novello's Services, Anthems, Hymns, &c.

1531—1590. WHYBORNE, THOMAS; b. (?), d. (?). A collection of songs for four and five voices was published 1571.

1523—1566. EDWARDES, RICHARD; b. in Somersetshire, d. at Oxford. 1540, scholar of Corpus Christi College, Oxford; 1547, student at Christ Church College; 1563, appointed Master of the children of the Chapel Royal as successor of Richard Bower. See Hawkins, V., 444, 446.

About 1535—1569—70 (?). PARSONS, ROBERT; b. at Exeter, d. (by drowning) at Newark. 1563, Gentleman of the Chapel Royal. Composer of several esteemed services.

About 1538—1623. BYRD (BYRDE, BIRD), WILLIAM; b. in London, d. there. Pupil of Thomas Tallis. 1569, Gentleman of the Chapel Royal. Composer of many sacred works, most of which are to be found in the publications of the Mus. Ant. Society, London.

About this time MUNDY, WILLIAM; b. (?), d. 1591 (?). Vicar Choral of St. Paul's; 1563, Gentleman of the Chapel Royal. Father of John Mundy. See Barnard's "Selected Church Music."

Edward VI. reigned from 1547 till 1553. Queen Elizabeth reigned from 1558—1603.

William Shakespeare (1564—1616.)

1557—1604. MORLEY, THOMAS; b. (?), d. in London. Pupil of Byrd. 1592, Gentleman of the Chapel Royal. His sacred works were published by Barnard, Boyce, &c.

About this time—1569 (?)—TOMKINS, JOHN; b. (?), d. 1638, in London; buried in St. Paul's. 1606, appointed as organist of King's College, Cambridge; 1622, organist of St. Paul's; 1625, Gentleman Extraordinary of the Chapel Royal. Some of his anthems are to be found in Barnard's collection.

\* "Harmonicon," X., 323. † *Musikalisches Wochenblatt*, 1883, p. 53.



- About 1570—165 (?). GIBBONS, EDWARD (REV.). 1592, incorporated at Oxford. Organist of Bristol Cathedral; 1611, organist and custos of the College of Priest-Vicars in Exeter Cathedral. Some of his church music is to be found in the Music School (Oxford); also an anthem in the Tudway collection.
- About 1575 (?)—16 (?). BATESON, THOMAS; b. (?), d. at Dublin (?). 1599, organist of Chester Cathedral; after 1611 he went to Dublin. ("Bachelor of Music, Organist and Master of the Children of the Cathedral Church of the Blessed Trinity.") See, for specimens of his church music, in B. Mus. Ant. Soc., London, 1845; Chappell & Co.
- 1575 (?)—1638. ESTE (EAST, or EASTE), MICHAEL; b. (?), d. (at Lichfield ?). 1618, Master of the choristers of Lichfield Cathedral. 1624 he published a set of anthems. Chiefly known as an excellent composer of madrigals. See B. of Mus. Ant. Soc.
- 1578—1640 (?). WHEELKES, THOMAS; b. (?), d. (?). 1600, organist at Winchester; 1608, Gentleman of the Chapel Royal, and organist of Chichester Cathedral. For his church music, see Barnard's collection.
- About 1580—1657. HILTON, JOHN. 1628, organist and Parish Clerk, Westminster; composer of a service in G minor (Rimbault's Cathedral Music). His secular works are to be found in the Mus. Ant. Society K.
- 1583—1625. GIBBONS, ORLANDO; b. at Cambridge, d. at Canterbury. 1604, organist of the Chapel Royal; 1622, Bachelor and Doctor of Music at Oxford; 1623, organist of Westminster Abbey. See for his works, Barnard's Church Music (1641), and Boyce's Cathedral Music; also a volume (1873) edited by Sir Frederick Gore Ouseley.
- 1585 (?)—1645. LAWES, WILLIAM; b. at Dinton, Wiltshire (?), d. at Chester. Elder brother of Henry Lawes. Pupil of Giovanni Coperario (really John Cooper); member of the choir of Chichester Cathedral; 1602, Gentleman of the Chapel Royal. One of the musicians in ordinary to Charles I. See Boyce's Cathedral Music.
- About 1585 (?)—1640 (?). BATTEN, ADRIAN; b. (?), d. in London. Pupil of John Holmes, at Winchester. 1614, appointed Vicar-Choral of Westminster Abbey; 1624, organist and Vicar-Choral of St. Paul's. See Barnard's and Boyce's collections.
- 1586 — 1656. TOMKINS, THOMAS; b. (?), d. (?); was buried at Martin Hassingtree, Worcestershire. Pupil of Byrd. 1621, organist of the Chapel Royal. 1664 was published a collection of his church music, "Musica Deo Sacra," and "Ecclesie Anglicane"; a second edition appeared 1668.
- 1595—1662. LAWES, HENRY; b. at Dinton, Wiltshire, d. in London. Pupil of Giovanni Coperario; 1625, sworn in as an Epistler of the Chapel Royal; soon afterwards as one of the Gentlemen and Clerk of the Cheque. For his church music, see Clifford's "Divine Services and Anthems"; also Busby, II., 164.
- 1614—1698. ROGERS, BENJAMIN (DR.), b. at Windsor, buried at St. Peter-le-Bailey, Oxford. Pupil of Dr. Giles. Organist of Christ Church, Dublin; 1658, Mus. Bac. at Cambridge; 1660, organist at Eton College; 1664, appointed as Informator Choristarum and organist of Magdalen College, Oxford; 1669, Mus. Doc. at Oxford. See the collections of Church Music of Boyce, Rimbault, and Sir Frederick Ouseley; see also Novello's Services, &c.
- 1615—1676. GIBBONS, CHRISTOPHER; b. at Westminster, d. there. Second son of Orlando Gibbons; pupil of his uncle Edward Gibbons. 1640, organist of Winchester Cathedral; 1660, organist of the Chapel Royal, also of Westminster Abbey; 1664, made Hon. Doctor of Music (Oxford). Composer of anthems and hymns.
- About 1620— STROGERS, NICHOLAS; b. (?), d. (?). Composer of a Morning and Evening Service, to be found in Barnard's collection; also of other church music, kept in Christ Church, Oxford, and in Ely Cathedral.
- 1620 (?)—1677. LOCK (LOCKE), MATTHEW; b. at Exeter, d. in London. Pupil of Edward Gibbons and Wake. 1661, appointed as Composer in Ordinary to the King (Charles II.). For his church music, see the collections of Boyce, Tudway, of the Fitzwilliam Museum, Westminster Abbey, &c. See also "Cantica sacra," 1674, "Harmonia sacra," 1688 and 1714; also Novello's Services, &c.
- 1625.—*Death of James I. Reign of Charles I. from 1625—1649.*  
1644.—*Prohibition of the use of organs in the churches.*
- About 1645—1692. READING, JOHN; b. (?), d. at Winchester. Organist of Winchester Cathedral. For some of his compositions, see Dr. Philip Hayes's "Harmonia Wiccamica."
- 1647—1710. ALDRICH, HENRY (DR.); b. at Westminster, d. at Oxford. 1669, he took his degree as Master of Arts; 1681, installed as Canon of Christ Church, Oxford; 1689, Dean of Christ Church. For his church compositions, see the collections of Boyce, Arnold, and Page; also Novello's Services, &c.
- 1647—1674. HUMFREY (HUMPHRY, HUMPHRYS), PELHAM; b. (?), d. at Windsor. Pupil of Lully (Paris). 1667, appointed Gentleman of the Chapel Royal. Composer of five anthems (Boyce's Cathedral Music); other specimens of his church music are to be found in the Tudway collection, also in the libraries of Ely, Salisbury, and Windsor.
- 1648—1708. BLOW, JOHN (DR.), b. at North Collingham (Nottinghamshire), d. at Westminster. As chorister, pupil of Capt. Henry Cooke, afterwards of John Hingeston, and subsequently of Dr. Christopher Gibbons. In 1669 (twenty-one years old) organist of Westminster Abbey; 1674, appointed Gentleman, in the same year Master of the children, of the Chapel Royal. For his church compositions, see Novello's Services, &c.

(To be continued.)

## Foreign Correspondence.

### MUSIC IN LEIPZIG.

December, 1885.

*James I. reigned from 1603 till 1625.*

*The Madrigalists: Bateson, Bennett, Dowland, Gibbons, Morley Ward, Wilbye, Wheelkes.*

- 1606—1697. CHILD, WILLIAM; b. at Bristol, d. at Windsor. Pupil of Elway Bevin (pupil of Tallis). 1631, B.M. at Oxford; 1632, appointed as one of the organists of St. George's Chapel, Windsor; shortly afterwards one of the organists of the Chapel Royal; 1663, Mus. Doc., Oxon. See "Choise Musick to the Psalmes of David," &c., Divine Anthems, &c.; see also the collections of Arnold and Boyce, Smith's "Musica Antiqua," Novello's Services, &c., where six of his sacred works are to be found.
- 1610 (?)—1682. LOWE (LOW), EDWARD; b. at Salisbury, d. at Oxford. Pupil of John Holmes. Succeeded (1630) Dr. W. Stonard as organist of Christ Church Cathedral, Oxford; 1660, organist of the Chapel Royal; 1662, appointed as Professor of Music at Oxford. Composer of several anthems. See Tudway collection, and library of Ely Cathedral.
1611. *First Publication of the "Parthenia."*

OUR hasty theatrical directors have placed on the stage a new opera, with just as little luck as they had with the last novelties by Gramman, Klughardt, Adalbert von Goldschmidt, &c. The second representation was given before an empty house, and raised a lively opposition. Why the direction gives its mind to making experiments, instead of forming a fixed *répertoire*, cannot be guessed. Cherubini's *Medea*, Hoistein's *Haideschacht*, Reinecke's *König Manfred*, Marschner's *Vampyr*, each and all gained a great success, and always gained well-filled houses, while all their novelties have been failures. The new opera of which we have spoken is entitled *Frauenlob*; the poet is Wilhelm Jacoby, and the composer Robert Schwalm, living now, we hear, at Königsberg, as Musik-director. The text—that is, the *libretto*—leaves much

to wish for: obscurity, tedious protraction, want of every character, and deficient in interest, dramatic power, and life, and other things necessary. Step by step we encounter familiar situations, that everybody knows who knows *Tannhäuser*, *Carmen*, and the *Meistersinger*. Under these circumstances the composer had a very difficult task. He is a musician of good knowledge and the best intentions; but he is completely prepossessed by admiration for Richard Wagner, and so wants freshness and spontaneity. Every moment the hearer is roused by reminiscences, and by and by is driven out of humour. It has been proved clear enough that only Wagner himself was able to create operas of vital power, whilst all his imitators have produced only abortive efforts. Noting these facts, composers ought to have become prudent, and ought to have perceived that he who does not possess the varied abilities and genius of Wagner ought not to trespass in his pathway. The instrumentation of the work throughout is worthy to be praised. For the interpretation, Frau Moran-Older and Herr Perron deserve particular mention.

The Euterpe Society has now begun its concerts again. The conductor is the very excellent Musikdirector, Herr Dr. Paul Klengel. The concerts are now given in the rooms of the old Gewandhaus, and the orchestral pieces—symphony No. 8 by Beethoven, *Faust* overture by Wagner, &c.—were well rendered. At the first concert, Frau Klinkerfues, from Stuttgart, played with less success than last year. She is happier in the interpretation of Rubinstein than Beethoven and Schumann. Like so many other modern virtuosos, she possesses much *bravura* power, and little sense for simple musical beauty. In the second concert, Fräulein Meyer, from Dresden, sang with great success the great arias of Rezia, in *Oberon*, and some Lieder.

The Gewandhaus concerts gave, at the eighth concert, a brilliant execution of Handel's *Judas Maccabæus*, after the edition of Ferdinand Ries and Carl Reinecke. The stately choir gave really eminent performances, and surpassed all that ever has been heard of choir performances in Leipzig; and the orchestra was, of course, excellent. Among the soloists was the brilliant Frau Moran-Older, who in all regards was excellent, and proved that even an eminently dramatic singer may be able to master Handel's florid airs in a skilful manner as soon as she has learned to sing. Fräulein Spies, though she has lost in beauty of her voice, probably because of the demands made upon her physical as well as her mental powers, travels and sings indefatigably. Could she take a well-earned repose for a short time, that her voice may recover, she would gain her former charm. Herr Gudehus sang the *Judas* with true heroic voice, but he imperilled the pieces sometimes by taking a *tempo rubato* that is not good in Handel's music. Herr Schelper showed his proved ability in every regard. In the seventh concert we had the pleasure of hearing Frau Clara Schumann in undiminished force. She played the concerto in F minor by Chopin, and solo pieces by Scarlatti and Schumann. Fräulein Martha Rückward, from Berlin, was the singer for the evening, and had a very kindly reception. The beginning and the end of the concert was formed by the overture to *Genesefa*, by Schumann, and the symphony in D major by Beethoven, both given in a blameless style. The ninth concert, on the 10th of December, brought the *Egmont* overture, by Beethoven, and the first symphony (C minor) by Brahms. In spite of the brilliant execution of the latter work, the public left the Saal after the first, the second, and the third movement in great numbers. Though it must be admitted that the work is one of construction rather than inspiration, a public like

that of Leipzig ought to have had more respect for the composer Brahms, and for the excellent orchestra, than to have been so regardless. Indeed, a lamentation might be sung over the character of the public that now fills the rooms of the new magnificent edifice. It is animated by quite a changed spirit to that of the attentive community who formerly visited the sanctified rooms of the old Gewandhaus. The soloists of the ninth concert were Sarasate (who gave the little-played, and by far too little-honoured, second concerto by Max Bruch, and the graceful rondo in A minor), and Frau Cornelia Schmitt-Csany, who sang the air of Agathe, from the *Freischütz*, by Weber, and Lieder by Schubert and Rubinstein, and some Hungarian national songs. Sarasate excited the public to enthusiasm as usual, and had to submit to encores, for one of which he chose a mazurka by Zarecycki. Frau Schmitt also achieved a good success. The extra concerts seem to be so little successful that they might be joyfully abandoned. They do not serve the purposes of art, and, moreover, they damage the finances of the concert-direction in a high degree.

Of the concerts given by Frau Essipoff and Fräulein Teresina Tua we cannot tell anything new. There was besides a concert of the Bach-Verein, of which all that can be said is, that it was, on the whole, very good. The choir of the Bach-Verein is well formed, and sings well, but it is too weakly balanced to produce any great and satisfying effects.

#### MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, December 12th, 1885.

ANTON RUBINSTEIN is the hero of the day. Every one speaks of him and admires his wonderful playing, his perseverance, and his memory. He performs all his programmes, some containing twenty to thirty numbers, by heart; for instance, his Chopin evening, which lasted from half-past seven to a quarter-past ten. It is true he is often exhausted, and so are the hearers, but the fever (as it can really be called) will have its course. Next Monday will be the seventh and last of his "Clavier-Vorträge," all given in the great Musikvereins-Saal, which is always filled to the last place. The heat is quite insupportable. Not satisfied with such a gigantic task, he repeats the programme of every concert next day gratis in the smaller Bösendorfer saloon to a circle of music friends, professors and pupils. How he plays, particularly the soft pieces, is well known. His touch, his rendering cannot be surpassed, but in pieces with allegro-tempo he over-hastens the pace in an almost incredible manner, which makes them unrecognisable even for the connoisseur. This, and his not observing any pause from one piece to the following, is the ground for general complaint. Only once in the whole programme, as, for instance, in the selection of eight sonatas by Beethoven, did he observe a rest of about seven minutes. But, nevertheless, the general result of his performance is always overpowering; the hearers are entranced as in a magic circle. After his last evening he will be honoured with a festive *soirée*, and so will end one of the most remarkable events in our history of concerts. The great man will then leave for Paris, and, perhaps, also for London, repeating his great undertaking, as he began it, in Berlin. From the programmes of the first three philharmonic concerts may be mentioned Beethoven's Symphony No. 7, and the first one by Schumann, a repetition of the symphony in C by R. Fuchs, Mackenzie's Scotch rhapsodie, "Burns," which was well received. The so-called Haffner-serenade by Mozart, the Vorspiel to *Parsifal*, the Overtures, Op. 115 and 124, by

Beethoven and Berlioz, *Benvenuto Cellini*, the piano concerto No. 2 G minor by Saint-Saëns, was performed by Herr Benno Schönberger, a former pupil of our conservatoire, who has a clever dexterity and remarkable touch, and won great applause; besides the violoncello concerto of Volkmann, performed by our talented young artist, Herr Ferdinand Hellmesberger, with fine tone and expression. All the eight numbers of Mozart's *Serenade* were played—a little too much for that *Gelegenheits-composition* (on a former occasion only the numbers 1, 2, 3, 6, 7 were chosen, the result being much better); the *Parsifal* Vorspiel is not fit for a concert number. Volkmann's Symphony, clothed with all the charms of a re-awakening spring, was executed in a masterly style, and won enthusiastic applause. The first Gesellschafts-concert included Beethoven's Overture, Op. 124, the second violin concerto by Raff, too long for its musical value, but very cleverly performed by Herr Concertmeister Halir, from Weimar, and Bach's *Magnificat*, the broad and massive choruses ably rendered by our Singverein. All those concerts were under the conductorship of Herr Hans Richter, who grows equal to every task, whatever be its magnitude. To-morrow will be the second concert with *Elijah*, not performed in Vienna since 1870. Mme. Christine Nilsson gave one concert, with the assistance of the Swedish tenor, Mr. Bjorksten, and the pianist, Herr F. Dreyschock, from Berlin. In her Swedish airs she is still interesting to hear, and received much applause. Mme. Adelina Patti will be heard next week also in one great concert and once in the opera; her reappearance will, no doubt, make a great impression upon our people. Of Hellmesberger's quartet-evenings two have been given: one with Mozart's quatuor in C, Rubinstein's piano-trio G minor, and Beethoven's quatuor, Op. 135; the other with Brahms' quatuor in A minor, piano trios in F by Volkmann (Herr Professor Epstein), and Beethoven's quatuor, Op. 127. As a novelty for Vienna, some songs were introduced, namely, a new *Ständchen* by Brahms, and Schubert's "Auf dem Strom," Op. 119, both sung by Herr Winkelmann. I do not think that the experiment will be repeated, as it lengthens the ordinary space of time, and disturbs the frame of mind of the evening. To hear Herr Hellmesberger leading the quatuor is a charm not to be surpassed; he has led the quatuors since the year 1849, and time seems to pass lightly over him. Many other concerts have been given on the other evenings, but their remembrance is washed away by the sovereign stream of the mighty Rubinstein. Let me, therefore, pass over to the opera.

The only novelty for Vienna was the comic opera, *Der Bauer ein Schelm*, by Dvořák, which had been performed already in Prague, Dresden, and Hamburg. Here, as in those places, it was held to be of no importance; the libretto is miserable and the music too heavy for dramatic effect. *Nero* was once repeated in the presence of its composer, Rubinstein. Frau Lucca took her leave of Vienna in the rôle of Hermosa (*Tribut von Zamora*). She will not be back for some months. Frau Papier and Frl. Bianchi have returned, to the delight of their admirers. Frau Materna has been heard as Donna Anna, Ortrud, Selica, Isolde, and Brünnhilde in Wagner's *Trilogie*. The new opera, *Cid*, by Massenet, will be performed in March; the libretto is being translated into German. Frau Lucca is to perform the leading rôle.

Operas performed from November 12th to December 12th:—*Tribut von Zamora*, *Die Regiments-tochter*, *Hugenotten*, *Tannhäuser*, *Mephistopheles*, *Der Bauer ein Schelm*, *Don Juan*, *Prophet*, *Zauberflöte*, *Lohengrin*, *Orpheus* (and the ballet Wiener Walzer), *Afrikanerin*, *Wilhelm Tell*, *Nero*,

*Die Jüdin*, *Fra Diavolo*, *Die Meistersinger*, *Tristan und Isolde*, *Barbier von Sevilla*, *Freischütz*, *Walküre*, *Rigoletto*, *Königin von Saba*, *Siegfried*, *Entführung aus dem Serail* (and the ballet Coppelius).

### OUR MUSIC PAGES.

To the readers of the MONTHLY MUSICAL RECORD Signor Edgar del Valle de Paz cannot be a stranger, for his works have more than once been discussed in the columns set apart for reviews. This month's Music Pages bring two pieces (Nos. 2 and 5) from his last published work, Op. 29, the third of his *Morceaux de Salon*. It is, of course, impossible that two short pieces should give an adequate idea of the composer; but the fascinatingly delicate and quaint Minuet, and the pleasantly robust and joyous Rigaudon, are not a bad introduction. In fact, we should not wonder if this introduction were to lead in very many cases to a more intimate acquaintance.

### Reviews.

*Celebrated Concert Studies* for the Pianoforte. Edited and fingered by E. PAUER. Nos. 10, 11, and 12. London: Augener & Co.

LAST month we reviewed Nos. 7, 8, and 9 of the *Celebrated Concert Studies*; to-day we have before us the three concluding numbers, of which the names and titles might be left to speak for themselves. Thalberg, in his *Les Arpèges*, indulges, of course, in his favourite procedure of embedding a melody in wreaths of sounds. Ch. Mayer proceeds in a similar way; indeed, his study would as appropriately bear the title of *Les Arpèges* as the one it actually bears, namely, *La Fontaine*. But the most brilliant, piquant, and delightful of the three studies—nay, of all the twelve—is Liszt's *La Campanella* (the Little Bell) after Paganini. Nowhere else can such a divinely-sweet and endless tinkling be heard. This study brings us also out of the region of *arpeggio*, and into that of skips, twirls, and repercussions.

*Anthologie classique*; a Collection of Pieces for the Pianoforte by Classical Composers. Nos. 59 and 60. Transcribed by F. MANN. London: Augener & Co.

THE present instalments of the "Anthologie classique" are two pieces from Handel's opera *Ottone*—No. 59, a capital Gavotte; No. 60, a sprightly Allegretto. Some may, perhaps, like the Gavotte better than the Allegretto; we like the two pieces equally well. But whether you prefer the one or the other, or appreciate both alike, you cannot fail to enjoy the vigorous, healthy music of either. The omission of the first treble *a*, on page 6, line 2, bar 2, of the Allegretto, would, we think, be an improvement; at any rate, the effect of consecutive octaves is likely to offend delicate ears.]



## E del VALLE de PAZ'S MORCEAUX DE SALON.

Book III.

## Nº 2. MENUET.

Allegro.

PIANO.

*p stacc.*

*p*

*f p*

*p f*

*p f pp*

First system of musical notation, piano (p) and staccato (stacc.) markings. The system concludes with a *Fine.* marking.

Second system of musical notation, marked **TRIO.** and *pp* (pianissimo). The system concludes with a *pp* marking.

Third system of musical notation, featuring *mf* (mezzo-forte) and *p* (piano) markings. The system concludes with a *p* marking.

Fourth system of musical notation, featuring *f* (forte) and *pp* (pianissimo) markings. The system concludes with a *pp* marking.

Fifth system of musical notation, featuring *pp* (pianissimo) markings. The system concludes with a *pp* marking.

Sixth system of musical notation, concluding with the instruction *D. C. al Fine.*

## Nº 5. RIGAUDON.

Allegroissimo.

The musical score for "Rigaudon, N° 5" is written for piano in G major (one sharp) and 2/4 time. The tempo is marked "Allegroissimo." The score consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic marking. The third system features a piano (*p*) dynamic marking. The fourth system is marked *ppp sempre* (pianissimo sempre). The fifth system concludes the piece with a final flourish. The music is characterized by rapid sixteenth-note passages in the right hand and steady eighth-note accompaniment in the left hand.



The musical score consists of seven systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a 'Prestissimo' section marked with a '21' and a 'ff' dynamic.

*Più mosso.*

*Prestissimo.*

21

*ff*

*Beethoven Album*; arrangements for Violin and Piano.

By F. HERMANN. (Edition No. 7,329; net, 2s. 6d.) London: Augener & Co.

THE Beethoven Album contains clever arrangements for violin and piano of six movements, suitable for the purpose, from three piano sonatas of the master who gives his name to the volume. To praise, criticise, or describe in 1886 Beethoven's sonatas would be rather late in the day; it will suffice if we enumerate the six movements:—*Largo e mesto*, from Op. 10, No. 3; *Rondo grazioso*, from Op. 2, No. 2; *Allegretto*, from Op. 14, No. 1; *Scherzo*, from Op. 2, No. 3; *Adagio con molto espressione*, from Op. 22; *Rondo*, from Op. 22.

*Toy Symphony* (Kinder Symphonie), for Pianoforte, or two Violins and Bass and seven Toy Instruments. By BERNHARD ROMBERG. (Edition No. 7,116; net, 1s. 6d.) London: Augener & Co.

ROMBERG'S Toy Symphony is a great favourite in Germany in carnival time and on other occasions of merriment. In this country, too, the work is making more and more friends. Since May 14, 1880, when it was performed in London by a company of the greatest artists, its popularity has been growing apace. The "Kinder Symphonie" is a rich source of innocent and hearty pleasure. Who could resist the comic power of the serious efforts of the seven toy instruments—the rattle, cuckoo, nightingale, triangle, drum, trumpet, and quail?

*Les Fleurs des Opéras*, Mélodies choisies, arrangées pour Violon, avec accompagnement. Par L. JANSÁ. Revues et doigtées par C. COURVOISIER. (Edition Nos. 7441—7445; each net, 1s.) London: Augener & Co.

THE reputation of Jansa's fantasias on operatic airs is now as firmly settled as the works from which the airs are drawn. And the reputation is not undeserved, for these fantasias are easy, effective, and respectable. We have just now before us *La Sonnambula*, *Il Pirato*, *I Puritani*, *Norma*, and *La Straniera*, which Mr. Courvoisier has revised and fingered, and of course has done it well; so excellent a musician and violinist could not do otherwise.

*Part-songs and Choruses for Female Voices*; six Songs and Romances. By J. BRAHMS. (Edition Nos. 13,724a, b, c, d, e, f; a net, 4d.; the others, 3d.) London: Augener & Co.

IF we mistake not, the demand for part-songs for female voices is greater than the supply. Among those who have helped to meet the demand none is superior to Brahms, who has furnished charming specimens of this species of choral music. The publishers of the collection of Part-songs and Choruses have, therefore, done well to begin it with twelve songs and romances of this composer. Six of the

twelve are lying now before us—Love Song, the Bridegroom, Barcarolle, Questions, the Miller's Maid, and the Nun. We shall reserve our critical remarks till the appearance of the other six, and add now only that these part-songs are neatly printed, and sold at a very moderate price.

*Walzer für Pianoforte*. Von ANTONIN DVORAK.

*Polonaise pour Piano à quatre mains*. Par ANTONIN DVORAK. (Edition Nos. 6,122 and 6,585 respectively; each net, 1s.) London: Augener & Co.

WHATEVER comes from the pen of the composer of the *Stabat Mater*, *The Spectre's Bride*, &c., will be examined with curiosity by all lovers of music. The two pieces, the titles of which head this notice, differ greatly from the grand and powerful compositions just named. They seem to be early compositions. The Walzer is not a finely-elaborated tone-poem, but a straightforward waltz, or, rather, set of waltzes, for dancing; as such, however, is a good specimen of the kind. The Polonaise occupies a higher rank as regards music; it certainly shows more originality and distinction. Duet players will be glad to add it to their *répertoire*.

*Our Favourite Tunes*. (Unsere liebblings Melodien).

Pianoforte duet. CORNELIUS GURLITT. (Edition No. 8547; price, 2s. 6d.) London: Augener & Co.

UNDER the above comprehensive title is gathered together some sixty-four beautiful melodies of all countries—England, Ireland, Scotland, France, Germany, Sicily, Russia, Denmark, Italy, and others; besides airs by Mozart, Beethoven, Schubert, Weber, Gluck, Chopin, Handel, and many other composers who have won their way into the affections of "all nations, and peoples, and kindreds, and tongues," and so have become, as it were, universal. These melodies are arranged in the simplest form possible for young hands upon the pianoforte. The artistic skill with which they have all been invested by the composer, however, will not debar "children of larger growth" from the enjoyment of the arrangements, whether they play them or are called upon to teach them. Their value for the purposes of education cannot be too highly estimated.

*Album for Flute and Piano*. Arranged by G. GARIBOLDI. (Edition No. 7,785f; net, 2s.) London: Augener & Co.

THE eight pieces by A. Rubinstein, J. Becker, J. Haydn, E. Renard, P. Tschaikowsky, R. Volkmann, H. Scholtz, and E. Dunkler, although not of equal excellence, are all good in their way. We discussed them some time ago, when they were before us in an arrangement for violin and piano. Flute players will find them not less acceptable than violinists—probably more so, for the literature of their instrument is incomparably poorer.

*Parerga*. Lieder und Gesänge für eine Singstimme mit Begleitung des Pianoforte. Componirt von WILHELM LANGHANS. Leipzig: F. E. C. Leuckart.

THESE songs make one almost regret that Dr. Langhans devotes himself now to so great an extent to the history of music that little or no time remains to him for composition. The poems are well chosen, the words irreproachably declaimed, and last, but certainly not least,

the music has the charm of genuineness. Freshness, that rare quality in our day, distinguishes Dr. Langhans' seven "Lieder und Gesänge" in a striking manner; everything comes from and goes straight to the heart. Those in search of German songs will learn from this that they may do worse than try the "Parerga."

*The Water-Sprites*, a Cantata for Soprano and Alto Solo and Chorus of Female Voices, with Pianoforte accompaniment. The words by EDWARD OXENFORD. The music by H. HEALE. (Edition No. 9,092; net, 2s. 6d.) London: Augener & Co.

To please, rather than to move, seems to have been the aim of the composer of the *Water-Sprites*, the subject of which, moreover, does not demand strong expressions of feeling. The argument is set forth as follows:—"According to an old legend, at stated intervals the water-sprites assemble on the shore of a remote island in the southern seas, their object being to proceed in procession to a certain spot, where, in years gone by, one of their number had been accidentally slain by a huntsman. The occasion is one of festival, for the untimely death of a water-sprite is supposed to confer upon her innumerable benefits and enjoyments, in addition to those which fall to the lot of her companions, whose mundane existence extends to the full term of one thousand years." The composer's music is distinguished by easy melodiousness, simplicity of form, and here and there by pretty, unpretentious tone-painting. The constituents of the work are:—Introduction and Chorus, Recitative and Duet for soprano and contralto, Chorus, Choral Recitative, Air for soprano, Choral Recitative, Ballad for contralto, Recitative for contralto solo and chorus, and Finale for soprano solo and chorus. That the cantata offers no great difficulties to the executants is one of the qualities which will recommend it to female choral societies.

#### MINOR ITEMS.

THE two new numbers of the "Morceaux de Salon (faciles) pour le Violon avec accompagnement du Piano," by Cornelius Gurliitt, Op. 146 (Augener & Co.), are an "Andante religioso," and a "Fantaisie." The first is founded upon the old Chorale, "Wer nur den lieben Gott lässt walten," and is a beautiful and expressive piece of writing. The second, the "Fantaisie," is equally melodious and well laid out for the instruments for which it is written.—The "Rondo Caprice in A" (May Morn) for the pianoforte by Walter Macfarren (Edwin Ashdown) has a bright, flowing melody characteristically arranged and forming an excellent study for the pianoforte.—Mr. Seymour Smith's two songs, published by Edwin Ashdown, are melodious and effective. The first, "Only one heart I live for," is an excellent setting of the words; so also is the second, "When the boats come home." The composer has done his best to provide original music to words which strongly suggest other themes.—"The Tennis Waltz," by Anna Kinnison (published by Methven, Simpson, and Co., Dundee), is a composition of the "see-saw" type, and is not very original. The second movement is like Bayly's "I'd be a butterfly." There is evidence of the capability of better things from the composer, and as the waltz was probably not designed for higher purposes than the dance, these may be realised in further efforts. The "Gavotte pour piano par Charles Acton" (Augener & Co.) is pretty and pleasing, and will doubtless find many admirers.

## Concerts.

### CRYSTAL PALACE.

THE Jupiter symphony of Mozart was heard at the concert of Dec. 5, in commemoration of the anniversary of the death of the composer. The Pianoforte Concerto in D, played with due appreciation by Mme. Frickenhaus, and the adagio from the clarinet concerto, rendered in admirable style by Mr. Clinton, were also included in the scheme. There were other items by other composers, such as Dvorák's "Notturmo" for strings; Tschai-kowski's Capriccio "Italian" and the charming suite from Mr. F. H. Cowen's "Language of Flowers," beautifully given under the direction of Mr. Manns. The vocal music furnished by Mr. Santley consisted of the two songs, "Deh vieni alla finestra," and "Finch'an del vino," from *Don Giovanni*.

Herr Stanislaus Bercewicz, a clever violinist, made his first appearance in England at the concert on the 12th, and played Wieniawski's violin concerto with such ability as to win a great and deserved success. He has brilliant execution, neatness of phrasing, and he conquers the technical difficulties of his instrument with ease and facility. His power of playing expressively was shown in the adagio and in a piece by F. Ries, and he was received, as he deserved to be, with enthusiastic applause.

The orchestral selections included a scherzo by Goldmark, given for the first time and much applauded. The symphony was Schumann's in B flat, rendered in a bright and genial way that happily fitted its character. Macfarren's clever and learned overture to *St. John the Baptist*, and Beethoven's *Leonora* overture No. 3, opened and closed the concert.

Mme. Biro de Marion sang Beethoven's concert aria, "Ah! perfido," and an arietta from Jomelli's "La Marchande d'Oiseaux," in that fine declamatory style for which she won distinct recognition on the operatic stage. Mr. Manns conducted.

The final concert of the first half of the thirtieth season was given on the 19th, when Mr. Cowen's cantata, "The Sleeping Beauty," was performed under the direction of the composer. The audience, which was unusually large, appeared to listen at first with a little reserve, amounting almost to coldness; but, as the charm of the music and the grace of the treatment unfolded themselves before the senses, they were aroused from apathy into attention, and from frigidity into warmth, increasing with each number, until at the conclusion the composer was applauded with enthusiasm, and his work received the *cachet* of approval from the numerous and critical audience. Mrs. Hutchinson and Mr. F. King sang the parts of the princess and her father, which they created at Birmingham. Miss Hope Glenn was the wicked fay, and Mr. William Winch the prince lover. There is an abundance of most beautiful melody in the work, and, as might be expected from the hand of one who has on former occasions shown his power in the like direction, the scoring is a masterpiece of dainty construction and fancy. Mr. Cowen has caught the spirit of the poem in the happiest style, and has infused a colouring of poetry in the work, despite the absence of that quality in the book of words. If "The Sleeping Beauty" is not the most ambitious work produced by the composer, it is, at all events, one of the most charming, and contains the elements of popularity which will doubtless expand to a full development. It deserves a frequent place in the repertoires of choral societies as much for its own merits as for the effect it creates upon an audience.



## POPULAR CONCERTS.

THE whole of the instrumental portion of the programme of the concert of Saturday afternoon, Dec. 5, was selected from the works of Beethoven, the performers being Mme. Norman-Néruda, Messrs. Ries, Straus, F. Néruda, and Charles Hallé. The quartet in E flat, Op. 74, was beautifully played as by artists in perfect concord one with the other. The wonderful Sonata, Op. 111, for pianoforte alone, received full justice at the careful hands of Mr. Charles Hallé, who was most enthusiastically applauded, and the ever-welcome "Kreutzer" was presented in almost faultless style by the two accomplished players, Mme. Néruda and Mr. Hallé, despite the accident to the E string just before the end of the first movement. Mr. Ben Davies was the vocalist, and selected songs by Mozart and Mendelssohn.

On the Monday following the same combination of instrumental players performed a selection composed of the works of Brahms (quartet in E minor, Op. 51); Beethoven's sonata in F major, Op. 54, for pianoforte alone, Mr. Charles Hallé; and, for the first time, a charming, if not powerful, sonata in C minor, by C. P. E. Bach, for pianoforte and violin, the adagio of which created a deep impression. There was also a quartet in E minor, Op. 11, for pianoforte, violin, viola, and violoncello, by Z. Fibich, a Bohemian composer who mistakes length for interest and prolixity for charm. Still, he is not altogether dull. He has his moments of brightened inspiration, and for these his work was favourably received. Mr. Clifford Hallé was the vocalist, and secured a good reception for his singing.

On the 12th the concert opened with Volkmann's quartet in G minor, Op. 14, a piece which retains a place in these programmes to the surprise of every one. The performance of Mendelssohn's Andante in E flat, with variations, Op. 82, gave Miss Fanny Davies the opportunity of showing her uncommon skill upon the pianoforte, and her share of the labour in presenting Schumann's quintet in E flat, Op. 44, secured a good measure of enjoyment to the audience. Miss Carlotta Elliot was the vocalist, and she delivered her songs by Franz, Godard, and Alice Borton in capital style.

On the Monday following, the 14th, there was a novelty in the shape of Kiel's quintet in C minor, Op. 76, for pianoforte, two violins, viola, and violoncello, the executants being Mme. Norman-Néruda, Messrs. Ries, Straus, Néruda, and Miss Agnes Zimmermann. Though not a great work it is pleasing, and, as it was well performed, the audience were satisfied. Miss Zimmermann introduced as her solos Chopin's Nocturne in D flat, and a very cleverly contrived "Toccata" by Mr. Arthur O'Leary. A violoncello solo by Popper, some songs given by Mr. Santley, and Beethoven's Trio in G major, Op. 9, No. 1, completed the concert.

At the last concert before the recess, on Dec. 19, Spohr's quartet in A minor, Op. 74, No. 1, was played for the first time by Mme. Néruda, Messrs. Ries, Hollander, and Néruda. The performance was worthy of the highest praise, and the second movements were warmly applauded, especially the lively Allegretto No. 4. Every portion of the work is replete with beauty, and it will doubtless become a favourite both at these concerts and elsewhere. The players secured a well-earned recall.

Mozart's Andante with Variations from the Sonata in F (No. 33), played with sympathetic expression by Mme. Néruda and M. de Pachmann, delighted the audience

beyond expression. M. de Pachmann gave some pieces by Raff and Chopin in his own charming style, and accepted an encore.

The clarinet quintet of Mozart was played by Mr. Lazarus and the above-named string quartet, in a fashion which could not but command approval. Mrs. Henschel was the vocalist, and her choice of songs most happy. She is to be commended for choosing some English songs, and it may be hoped that attention may be directed to native art when the concerts are resumed.

## ROYAL ALBERT HALL CHORAL SOCIETY.

THIS society gave a fine performance of Handel's *Judas Maccabeus* on the 9th. Mr. J. Barnby was the conductor; Miss Anna Williams, Miss Hope Glenn, Mr. Joseph Maas, and Signor Foli were the principal vocalists. The chorus singing was the best that the body has achieved for a long time. The work was congenial, and all concerned entered into the spirit of their task with great earnestness. Miss Williams sang her arias, "Pious orgies" and "From mighty kings," effectively, and Miss Hope Glenn was very successful with the little she was called upon to do. Signor Foli was in fine voice; but the greatest triumph was won by Mr. Maas. The music suited his magnificent voice and declamatory powers, and, excited by the ardent applause of the audience, he exerted himself with unusual vigour, and his example inspired all others concerned in the performance, and made it one of the most memorable of the season.

## BRINSMEAD SYMPHONY CONCERTS

THE last of the four Brinsmead Symphony Concerts brought forward a new pianoforte concerto, written in a clever style by Mr. Oliver King, a young English musician who gained a prize from the Philharmonic Society for an original overture a short time back. The concerto, played by Madame Frickenhaus with consummate skill, is ably scored, and contains evidence of power in the composer which will improve with due encouragement. He was called to the platform to receive the applause of the audience, who listened to the work with considerable attention.

The concerto was selected from other compositions sent in competition for a prize of thirty guineas offered by the firm of Messrs. Brinsmead & Sons; and Mr. W. G. Cusins may be congratulated upon having made choice of a work which is of higher average in merit than most things offered under like conditions.

At the same concert a very fine performance of the "Episode de la Vie d'un Artiste," one of the most remarkable of the many orchestral works of Hector Berlioz, was presented with as close an observance of the score as the composer required; and so admirably clear and intelligible a performance has rarely been given. For this Mr. Ganz, the conductor, deserves all praise. Beethoven's overture to *Egmont*, Wagner's *Tannhäuser*, the prelude from "Le Déluge" of Saint-Saëns (violin obbligato finely played by Mr. Carrodus), some pianoforte solos by Madame Frickenhaus, namely, Henselt's "Wiegenlied" and Moszkowski's "Scherzino," which were well received, and some pleasant songs by Goring Thomas, E. Grieg, Schumann, and Massenet, the air de Salomé, "Il est doux, il est bon," from the *Hérodiade* of the latter—first time in London—charmingly sung by Miss Gertrude Griswold, completed the concert, and ended the present series. There was a large and appreciative audience.

## ALBERT PALACE.

NOTWITHSTANDING the fact that his voice has lost some of its old power, the artistic fascination of Mr. Sims Reeves' singing has been rarely exhibited of late years with so great an effect as upon Saturday, the 10th, at the Albert Palace. The quality of giving delight by perfect vocalisation has not diminished in its strength, nor abated in its attraction, in this still great artist. He sang Beethoven's "Adelaide," Balfe's "When other lips," from the *Bohemian Girl*, and the Scottish air, "The Macgregors' gathering," as only he can sing those well-known melodies; and the audience were compelled to be satisfied with his return to the platform to acknowledge their enthusiastic recalls, which Mr. Sims Reeves declined to interpret as a wish for encores.

Madame Antoinette Sterling accepted an encore for her very impassioned rendering of Sullivan's "Lost Chord." She also sang the air "We're a' nodding" with her accustomed effect.

Other musical contributions to an interesting concert were made by Miss Philippine Siedle, Miss Roberts, Mr. Ernest Birch, and the Albert Palace choir, whose chorus singing was not least among the many enjoyable features of the concert. Mr. A. J. Caldicott conducted the choral music, and accompanied the songs in a thoroughly artistic fashion.

## THE ROYAL COLLEGE OF MUSIC.

A CONCERT by the pupils of the College was given in the concert theatre, Royal Albert Hall, on the 21st, in which several of the students took part. Cherubini's overture to *Médée* was played by the small orchestra; Miss Belcher sang "Rejoice greatly," from the *Messiah*; Beethoven's concerto in E flat was played by Miss Kellett; Miss Drew sang the scena, "Where art thou, father dear?" from Dvořák's *Spectre's Bride*; and the serenade in D (Op. 11) by Brahms concluded the interesting programme. Mr. C. V. Stanford was the conductor.

## HANDEL'S MESSIAH ACCORDING TO THE ORIGINAL SCORE.

THE *Messiah*, with the accompaniments as Handel wrote them, was performed by the Westminster Orchestral Society, at the Westminster Town Hall, on Monday, December 21. The solos were sung by Miss Anna Williams, Miss Shorrocks, Mr. W. H. Cummings, and Mr. Bridson. The feature of the performance was centred in the restoration of the true original score as far as possible. Handel was wont to fill in his effects by the use of the organ; but as the Town Hall is unprovided with that appendage, a large harmonium was employed as a substitute, Mr. G. F. Winny presiding, and in a great measure realised the effect. The ordinary recitatives were accompanied upon a harpsichord by Burkat Shudi (1771), and lent by Messrs. John Broadwood & Sons for the occasion. It was played with considerable taste and skill by Mr. Twyford Taylor. There was a small band of strings, oboe, trumpets (Mr. Bosworth, solo), and drums, and a chorus of about one hundred voices, so that little was wanting to secure an adequate realisation of the intention for which the performance was given. The balance of parts was sufficient for the purpose, and the effect of the whole fairly good. If it had been possible to have given it at the exact pitch which Handel had in his mind at the time he wrote, and to have performed the work without the customary omissions, the performance would have been a still greater historical curiosity than it was. Mr. C. S. Macpherson conducted.

## Musical Notes.

FROM the Dresden papers we learn that Nicodé's concerts are successful beyond expectation. The programme of the first concert comprised Wagner's *Faust* overture, R. Fuchs' symphony in C major, Rubinstein's suite from *Die Rebe*, Chopin's F minor concerto, and Liszt's Hungarian fantasia (the solo parts in the two last pieces played by Mme. Annette Essipoff). Among the items of the second concert were a symphony in F major by Eugène d'Albert, the "Rheinfahrt" music from Wagner's *Götterdämmerung*, and Beethoven's G major pianoforte concerto, and several solo pieces played by Eugène d'Albert. Nicodé, who had on the first evening a force of seventy-five, and on the second one of ninety, instrumentalists under his command, acquitted himself of his task with great ability. Emil Naumann, in the *Dresdner Zeitung*, praises the precision and fine shading of the orchestral execution, and the calm, unassuming, and self-possessed manner of the conductor.

On the 16th of December died, at Heidelberg, Professor Ludwig Nohl, well known as the author of numerous works on music and musicians.

THE production of Massenet's *Cid* at the Paris Opera, on November 30, was a success. Whether it was more than a *succès d'estime* is, as yet, difficult to say; for the Wagnerites run the work down mercilessly, and those of the old school cry it up for that very reason. But so much is certain—even the admirers of the composer do not display anything like enthusiasm. The subject-matter of the libretto is a mixture of the original story, Corneille's tragedy, and additions by the authors, MM. Ad. D'Ennery, Louis Gallet, and Edouard Blau. A. Héler, in *L'Art Musical*, remarks that the result of the labours of these writers is "a lyric drama, interesting, stirring, very picturesque, and sympathetic, the success of which has not been doubtful for a moment." From an account of the performance by Arthur Pougin (in the *Ménestrel* of December 6) we are able to form an idea of the nature of the music. The following extracts must here suffice:—"Without believing that M. Massenet has written one of those masterpieces which, like those of the Rouen poet [Corneille], defy the admiration of centuries, and are the eternal honour of humanity, one may assert that the work which he has just now presented to the public is worthy of the greatest attention, of the liveliest sympathy, and the fullest consideration of the critics. One feels in hearing it that this is a work conceived with love, matured, thought out, in which the artist has put the best of his being, and which cannot be indifferent to the future of his reputation. It is the outcome of a reasoned will, the indication of an artistic temperament. It is from this point of view alone that we must judge it—according to its intrinsic value, and not, as some would have it, according to such or such a favoured theory . . . The work of the musician is not of a complete equality, and the artist has not shown himself everywhere on the same

level. But—and this is the essential point—it is almost everywhere dramatic and impassioned, impressed with a very lively emotion, and this emotion attains sometimes such an intensity that it gives birth to admirable pages. From the purely dramatic point of view, the second act, with its two so different episodes, seems to me of a perfect beauty from one end to the other. From the point of view of pure passion, of tenderness, of the pathetic, I find nothing more noble, more touching, more moving, than the fifth *tableau*, which comprehends the complaints of Chimène and her scene with Rodrigue. Had M. Massenet written in all his life nothing but this *élegie désespérée*, his name would not perish. And then—must we say it?—we are indebted to M. Massenet for not having indulged in the nebulous theories of the abstracters of Wagnerian quintessences."

We should not wonder if the Wagner question in France would lead to a political revolution, and even to a war with Germany. But in spite of warnings and threatenings M. Carvalho persists in his intention to produce *Lohengrin* at the Opéra Comique. In a letter to the *Figaro*, he says that he would like to know why he should not play *Lohengrin* at his theatre, seeing that Wagner's music is every Sunday played at the concerts, which, like the Opéra Comique, are subsidised by the State, nay, is even played at the concerts of the Conservatoire Nationale de Musique.

ON November 21, Léo Delibes read, at a sitting of the Académie des Beaux-Arts, his notice of his predecessor, Victor Massé.

We have read favourable accounts of M. William Chaumet's lyric scene *Hérode*, which obtained the Rossini prize, and was lately performed in the concert-hall of the Conservatoire.

THE international conference for the settlement of a uniform pitch has unanimously adopted the proposal of the Austrian Government to recommend as the normal pitch note the once-accented A (*a'*) of 870 vibrations (435 double vibrations). Among other recommendations made by the Vienna conference are these: to make the use of the normal pitch obligatory in all public and private musical institutions (schools, theatres, churches, military bands, &c.); to appoint officials, whose duty it will be to watch over the maintenance of the normal pitch in these institutions, and to examine, correct, and stamp tuning-forks; to enjoin on instrument makers the introduction of guaranteeing pitch-marks on their instruments. England and France were not represented at the conference. The representatives of the other States were as follows: Austria—Fidler, Dr. Zeller, Baron von Bezecny, Hellmesberger, Jahn, Professor von Stefan, Hanslick, Zellner, Komzack; Hungary—Dr. Max Schütz; Prussia—Dr. Joachim, Blumner, Dr. Wüllner, Engel, H. von Bronsart, and Koslek; Saxony—Schuch, Fürstenau, Reinecke; Würtemberg—Seifritz and Faiss; Italy—Boito and Blaserna; Sweden—Dr. W. Svedborn; Russia—Leschetitzki and Grouschko.

THE Royal Opera of Berlin has accepted for

performance Joncière's *Chevalier Jean*, and Poise's *Joli Gilles*. They will be called in German *Johann von Lothringen* and *Joni's Schatz*.

THE third orchestral suite (in G major) by Tschäikowsky was much admired at the second concert, under Klindworth's direction, of the Berlin Philharmonic Society. A critic writes that, although containing much that is forced and artificial, the work is clever and original. "The instrumentation is splendid and effective, the mastery of all the contrapuntal arts, more especially in the last movement, a theme with variations, admirable."

THE first performance of Wagner's *Siegfried* at the Berlin Opera-house passed off to the satisfaction of the enthusiastic audience. Only the minor parts left something to be desired.

THE celebrated tenor, Tamberlick, now sixty-five years old, was lately in Berlin, but his singing disappointed the hearers.

THE joyful news of the discovery of the manuscript of Beethoven's Sixth Piano-forte Concerto (a work of 1805, and mentioned by Nottebohm and in Dr. Behnke's edition of Marx's *Beethoven*), in a Carinthian village, of the completion of its instrumentation by Brahms, and of its publication by Breitkopf and Härtel, has been contradicted by the supposed discoverer, Max Friedlaender, as "in the essential points not correct." How much of the news, however, is correct remains yet to be seen.

FREDERIC LAMOND, a young Scotchman, has made quite a sensation by a concert which he gave a little while ago in Berlin, and at which he played Beethoven's sonata, Op. 106, Schumann's fantasia, Op. 17, Brahms' variations on a Hungarian theme, and compositions of Chopin's, Liszt's, and his own. The *Allgemeine Musik-Zeitung* says of this young man of seventeen: "Mr. Lamond overcomes all technical difficulties in the most splendid manner; nothing is denied him, everything succeeds with perfect certainty and splendour. His tone is powerful, and, an occasional harshness excepted, beautiful, round, characteristic, and extremely capable of modulation. But more imposing than all this is the intellectual maturity of the young player. . . . Of the two compositions of the concert-giver, especially the Romance [the other was a study] made a winning impression. The piece has *noblesse* in its melody, and, as regards modulation, shows many an interesting trait." Dr. von Bülow wrote subsequently a letter in which he speaks highly of Mr. Lamond's talents and attainments, but accuses him of ingratitude in calling himself a pupil of Liszt and von Bülow, who have done little or nothing for him, and passing over in silence his real teacher, Max Schwarz, of the Raff-Conservatorium (Frankfurt).

A SYMPHONY, in F, by Eugène d'Albert, was played under the composer's direction at one of Nicodé's concerts, at Dresden, on the 16th of December.

DR. HANS VON BÜLOW is said to have again asked for his dismissal, and to have received it this time. It would be a great loss to the world in one way, but,



perhaps, a gain in another. For if he gives up conducting the Meiningen orchestra, he will, no doubt, be oftener heard as a pianist.

A SUBSCRIPTION has been opened for a monument to the composer and pianist Hummel, to be erected in his native town of Pressburg.

SERVAIS' famous Guarnerius violoncello has been sold, at Brussels, for 30,000 francs (£1,200).

THE musical instrument maker Antolti, of Milan, has invented a harp with a keyboard.

AT Florence, died, at the age of sixty-seven, Abramo Basevi, a distinguished writer on music, the founder of the musical journal *L'Armonia*, a contributor to the musical journal *Boccherini*, and organiser of interesting Beethoven *matinées*, which gave rise to the Florence Quartet Society. His published works are: *Studio sulle opere di G. Verdi*; *Sudj sull'Armonia*; *Compendio della Storia della Musica*. Basevi was also a composer; some operas of his have been performed. He left his rich library to the Musical Institute of Florence, 10,000 francs to the poor of his town, other sums for other benevolent objects, and the bulk of his fortune to his nephews.

IN the second week of last month there were held in Scotland what we may call a series of Mackenzie festivals, that is, excellent performances of the *Rose of Sharon*, under the composer's direction, at Glasgow, Edinburgh, and Dundee. In the first-named town two performances took place. The reception the composer, the work, and the executants received was most enthusiastic. To Madame Albani, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Watkin Mills were entrusted the solo parts, which, of course, could not have been in better hands. The Glasgow Society of Musicians gave a dinner in honour of Mr. Mackenzie; his Edinburgh friends and admirers, a supper. At each of the last-named places complimentary speeches were made by men distinguished in art, science, music, and literature, welcoming him as the first Scottish national composer.

A GERMAN lecture was given at the Alexandra Hall, Clifton, on Saturday afternoon, the 5th ult., by Frau Erichsen Auer, a well-known teacher of that language and of music in Clifton, on Goethe's "Faust and Margaria." Miss Amy Sconce sang Schubert's "Gretchen am Spinnrade" and "Röslein auf der Haiden," and Zelter's "König von Thule," Frau Erichsen Auer accompanying her upon the piano. The lady lecturer also played at intervals during the afternoon selections from the works of Mozart, Chopin, and Beethoven.

THE Viennese Lady Orchestra has begun a series of performances at the Royal Aquarium, Westminster.

THE Carl Rosa Opera Company has been giving a series of performances at Glasgow to immense houses. The Glaswegians have made up most handsomely for their neglect of Mr. Rosa's operas in English in days gone by.

A LONDON Choral Union has been formed, with Mr. Gustave Ernest, pupil of Herr Xaver Scharwenka, as conductor.

THE Tufnell Park Society, under the direction of Mr. W. Henry Thomas, gave an excellent performance of Cowen's Cantata, "The Sleeping Beauty," on the 15th December.

THE Heckmann Quartet gave the last of their concerts on the 15th and 19th at the Prince's Hall. Grieg's quartet in G minor, Schubert's in G, and Beethoven's in E flat (Op. 127) were introduced at the first, and Beethoven alone supplied the programme of the second. The quartets in C sharp minor (Op. 131) and that in A minor (Op. 132) were the chief features of an excellent performance given with that perfection of *ensemble* which is the characteristic quality of the playing of the Heckmann Quartet.

THE vocal students of the Royal Academy of Music have received permission from the lessees of the Haymarket Theatre to give a *matinée* there on the 4th of February, when Macfarren's opera, *Jessy Lea*, will be played.

THE annual Christmas performance of *The Messiah* by the Sacred Harmonic Society in St. James's Hall, on Friday, brought together a very large audience. Mr. W. H. Cummings was the conductor, and Miss Anna Williams, Miss Chester, Mr. Iver McKay, and Signor Foli were the chief vocalists, and Mr. T. Harper the trumpet solo.

A FINAL series of Beethoven meetings was commenced on the 16th, at Prince's Hall, by Madame Viard-Louis. She was assisted by Messrs. J. T. Carrodus, B. Carrodus, Ellis Roberts, and Libotton; Madame Hirlemann was the vocalist, and Mr. Lindo the accompanist.

GOUNOD'S *Redemption* was given at the "Novello Oratorio Concert" upon the 22nd. Mr. Mackenzie conducted.

SIGNOR VERDI'S NEW OPERA.—Lovers of music in all classes of society will be glad to learn that—despite all rumours to the contrary—we may expect the early production of a new opera, from the gifted pen of Signor Verdi, the greatest of living operatic composers. It had been known for a long time past that he had under consideration an operatic libretto entitled *Iago* (Jago), written by Arrigo Boito, the brilliant writer of *Mefistofele* and *La Gioconda*. Verdi was for some time disposed to abstain from adding to the copious repertory of his works; concluding with *Aida*, which is regarded by many musicians as his masterpiece. It seems, however, that he was ultimately so fascinated by Boito's libretto that he could not resist the temptation of setting portions of it to music. Some months back Signor Giulio Ricordi and Boito were permitted to hear extracts from the score, but the opera was unfinished, and it was currently reported that it would so remain. We are now enabled to state, on the authority of an esteemed Italian correspondent, that the score of *Iago* is completed, and that we may expect its production next spring.—Observer.



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